WDR

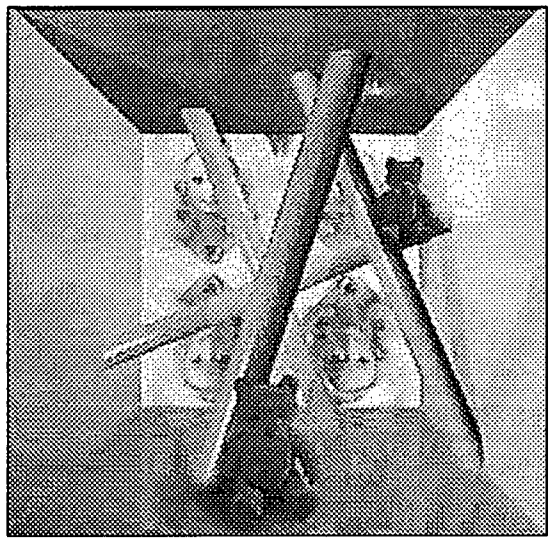
Cyberstar 95: Winners

NACHRICHTEN
PROGRAMM
VERANSTALTUNG
▲
A - Z
SUCHEN
HILFE
E-MAIL

First prize, three-month-scholarship, 14.000 DM

PARAMATRIX

by Henry Schmidt and Benjamin Seide



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See also the Paramatrix homepage .

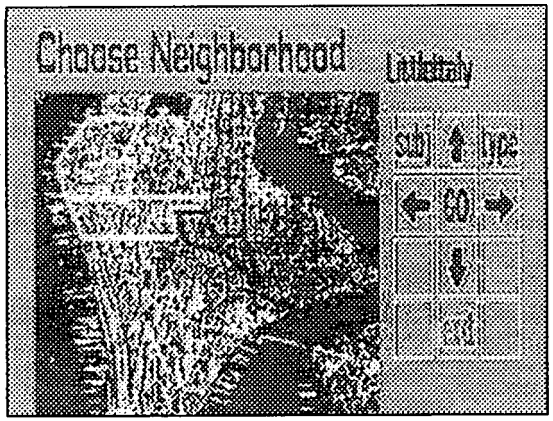
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by Lynn Hershman Leeson



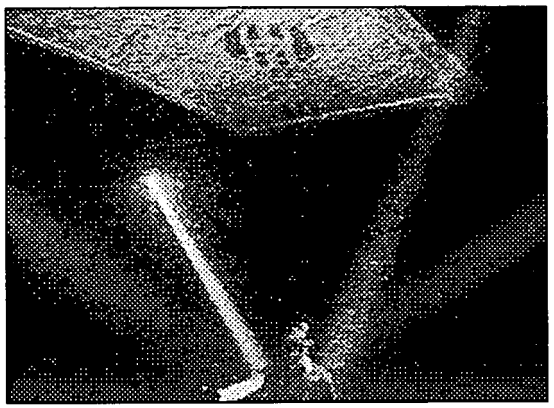
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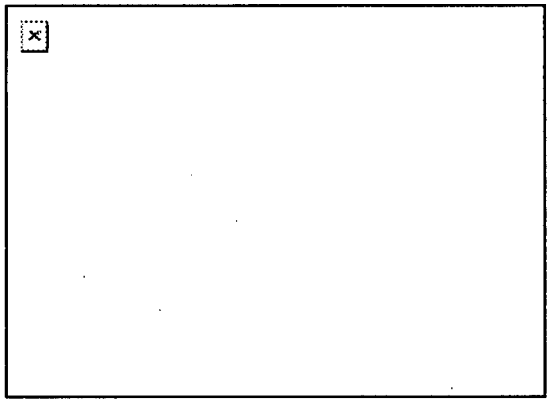
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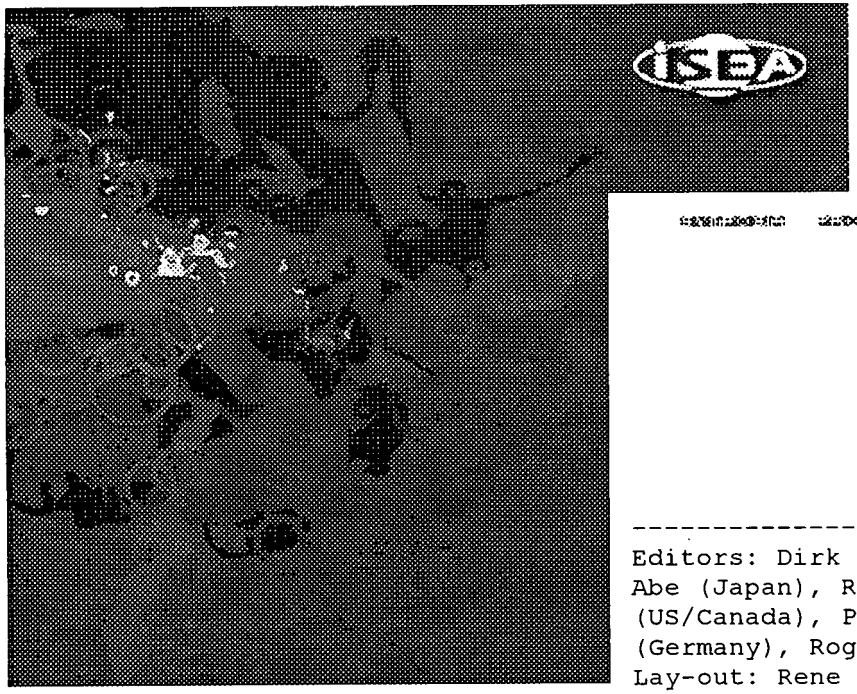
[Shared Visions - Cyberstar 98] [Cyberstar 95]

CyberHome

zurück zum Anfang der Seite

© 98 WDR KÖLN

Letzte Änderung
10.06.98 17:19



THE INTER-SOCIETY FOR THE ELECTRONIC ARTS

THE ISEA NEWSLETTER

#43 JULY 1995

Editors: Dirk Boon, Wim van der Plas (Holland). Correspondents: Yoshiyuki Abe (Japan), Ray Archee (Australia), Peter Beyls (Belgium), Leslie Bishko (US/Canada), Paul Brown (Australia), Annick Bureaud (France), Jurgen Claus (Germany), Roger Malina (US), Rejane Spitz (Brazil).
Lay-out: Rene Pare (Grafico de Poost). Text editors: Ray Archee, Seth Shostak. Honorary Member: Herbert W. Franke

ISEA, POB 8656, 3009 AR Rotterdam, The Netherlands.
Tel/fax 31-10-4778605,
Email: ISEA@MBR.FRG.EUR.NL (Board) or ISEA@SARA.NL (Newsletter)
WWW URL http://www.xs4all.nl/~isea

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EDITORIAL
Wim van der Plas

Recently, several representatives of ISEA visited Ars Electronica in Austri
During an accompanying press conference, ISEA95 presented their program for

Montreal in September and ISEA96 presented a preliminary version of their Call for Papers & Participation. The Call can be found on the ISEA Website (http://www.xs4all.nl/~isea). The printed version will be distributed in August, at Siggraph and world-wide via airmail.
More on the Siggraph meeting in this Newsletter.

We brought a lot of information home from Austria. You will find it in an article on Ars, as well as throughout the Newsletter, distilled from the brochures we picked up. It is interesting to note that most of this information was in German and concerns activities in German-speaking countries. It has almost made this issue into a 'German Special.'

VOLUNTEERS WANTED

The Inter-Society urgently needs more volunteers to help. Remember the editors of this Newsletter are volunteers. The Board consists of volunteer Nobody gets paid. There will be rewards though: free ISEA membership (so called Working Membership), knowledge, experience and contacts.

-We most urgently need someone to help do the ISEA administration. Just a few hours' work per week. Some bookkeeping skills might help. For this job we need a Dutch person (residing in Holland, that is).
-Another job is the maintenance of our Web site. We want to include back issues of the Newsletter at the site, in HTML, so that links can be provide to the Web addresses and e-mail addresses mentioned in those Newsletters.
-Help is also needed for the organization of ISEA96 in Rotterdam, The Netherlands.

Please Help! Contact Wim van der Plas or Dirk Boon at the Inter-Society addresses mentioned in this Newsletter.

ISEA-ISAST Meeting at SIGGRAPH

The meeting of the Inter-Society and its sister organization ISAST (International Association for the Arts, Sciences & Technology) at SIGGRAPH the International Conference on Computer Graphics and Interactive Technique has become an annual tradition. SIGGRAPH will be held this year from August 6-11 in the L.A. Convention Center, Los Angeles, USA.
This is the agenda:
-Introduction 5 min.

-ISEA95, Montreal 15 min.
-ISEA96, Rotterdam 10 min.
-ISEA97, Chicago 5 min.
-ISAST/LEONARDO announcements 20 min.
-Other announcements 30 min.

The meeting was set up this time by Cynthia Rubin (ISEA95). She writes:
'The ISEA-ISAST meeting at SIGGRAPH will be on Thursday, at 12:15, in room 511BC in the Convention Center. This will be followed by a meeting with the SIGGRAPH Art Task Force.
We will have to start on time - I suggest that we tell people to pay attention to leave the morning sessions before the questions, to pick up so lunch, and then come to our meeting. Otherwise we will not get through the meeting with the Art Task Force before the afternoon sessions start at 1:45 But at least we are generally not conflicting with anything else, so I thin that this is the ideal time.'

ISEA BRASIL SITE
Rejane Spitz
We are in the process of creating the ISEA Brazil WWW pages - we have alrea collected works and info from about 20 Brazilian artists (to start with), which we are now digitalizing. We hope we will finish everything before ISEA'95. Our server is at PUC-RIO University - we will be linked to PUC-Rio homepage, and we will link to ISEA in Holland too.

H.W. FRANKE: BIBLIOGRAPHY

In Newsletter #42, we told you about ISEA's first Honorary Member, Herbert. W. Franke. By mistake, we gave a wrong title for one of his books: instead "Machine Art", the title should have been "Apparative Kunst." Here is a selected bibliography of Herbert's books on art. Not included are his (othe scientific books and the (science) fiction he published.

-'Kunst und Konstruktion', F. Bruckmann Munich, 1957
-'Phaenomen Kunst', Heinz Moos Verlag Munich, 1967
-'Computergraphik-Computerkunst', Bruckmann, 1971 *)
-'Apparative Kunst, vom Kaleidoskop zum Computer', co-author with Gottfried Jager, DuMont Koeln, 1973
-'Computergrafik-Galerie, Bilder nach Programm-Kunst im elektronischen

Zeitalter', DuMont Koeln, 1984
-'Leonardo 2000', Neubearbeitung von 'Kunst Kontra Technik', Suhrkamp Frankfurt/Main, 1987
-'Die Welt der Mathematik, Computergrafik zwischen Wissenschaft und Kunst', VDI Verlag Duesseldorf, 1988
-'Digitale Visionen', IBM Deutschland, 1989
-'Das P-Prinzip, Naturgesetze im Rechnenden Raum', Insel Frankfurt/Main, 19
-'Wege zur Computerkunst', Edition die Donau hinunter Wien/St.Peter am Wimberg, 1995

*) Translated in English and available in the UK and the USA under the title 'Computer Graphics - Computer Art'.

ARS ELECTRONICA ANNOUNCES CHANGES
Wim van der Plas

During the last day of Ars Electronica (Linz, Austria, June 19-23) a rather shocking change was announced. This oldest and largest of the electronic ar festivals (mind: the ISEA symposia are not essentially festivals) was, up t now, a collaboration of the Brucknerhaus (or rather LIVA, the foundation th exploits the Brucknerhaus) and the ORF, the National Austrian Broadcasting Corporation. The substantial prizes that can be won in the Ars Electronica art competitions, were, until recently, sponsored by Siemens Corporation. That role was, however, taken over by several other companies, among which the local energy company. This company is also the financial sponsor of the Ars Electronica Museum, a unique museum on electronic art, under construction directly at the other side of the Danube River.

During a press conference on the last day of Ars Electronica, it was announced that from now on, the LIVA (the Brucknerhaus) will no longer be on the board of Ars Electronica. Instead, the energy company will be represented. This not only means the Brucknerhaus may no longer be the main location of the Festival, it also means the end of the important role artistic director Peter Weibel played in the shaping of the content of the successive Ars Electronicas. Of course, Weibel's reaction was one of disappointment. In his opinion these changes will mean Ars Electronica will become more popularized and more commercial.

AE95
The content of Ars Electronica '95 showed an important shift from real to virtual space. A large part of the exhibition consisted of computers with W

access. A new catagory in the competition was 'WWW-sites' (replacing the ol category 'computer graphics'). The winners of the competition are listed below. They are "the best and most interesting WWW Sites", according to Ars Electronica. However, in some cases one wonders what their relation to art might be.

This question is also valid for a large part of the Symposium held in the Brucknerhaus. A lecture by John Perry Barlow on the 'revolutionary impact' the (widespread use of the) Internet, was typical: he never mentioned the word art. Some speakers even showed considerable ignorance of art. Frank Ogden, for example, maintained that printed books would soon disappear, not only because publishers of printed media cannot compete with the electronic media (which may be right), but also because "nobody will want to read a bo if they can live through the adventures themselves using VR techniques". On wonders what kind of books Ogden reads, if any.

On the other hand, excellent work was presented by Bill Seaman (interactive installation), Michael Tolson (interactive computer animation), Granular Synthesis (performance), Trevor Wilson and Gilles Gobeil (computer music) a: others. It certainly would be a tremendous loss if Ars Electronica no longe reaches the high artistic and philosophical levels it has maintained throughout the years.

AE: Winning Web Sites
These are the Web sites that won the Ars Electronica competition:
http://skyler.arc.ab.ca/~jamesm/IF/IF.shtml (IDEA Futures)
http://kermighan.imc.akh-wien.ac.at/tO/tO/tOhome.htm (tO Public Netbase)
http://ringo.media.mit.edu/ringo.html (Ringo + +)
http.//www.well.com:80/user/gunafa/index.html (Station Rose Homepage)
http://fileroom.aaup.uic.edu/FILEROOM.html (The File Room)
http://sunsite.unc.edu/otis.html (OTIS)
http://www.nd.edu/~art/jdoe/stef.htm (Face to Face)
http://www.hotwired.com (HotWired)
http://www.rl.af.mil:8001/Odds-n-Ends/sbcam/rlsbcam.html (Snowball Camera)
http://rs560.cl.msu.edu/weather (Current Weather Maps)
http://www.dbai.tuwien.ac.at/cgi-bin/aMAZEingweb (aMAZEingweb)
http://ziris.syr.edu/home.html ((Digital Art Endeavors)
http://www.digicash.com (DigiCash)
http://www.hfbk.uni-hamburg.de/Tele,atikWWW/twg/KaspaH/KaspaHome.html (KaspaH's Home)
http://www.oeh.uni-linz.ac.at:8001/~chris/HATE/hate.html (Mircosoft Hate Page)

By the way, this is Ars Electronica's own Web site address:
http://www.ars.co.at/ars

ARTIST/DESIGNER SKETCHES AT SIGGRAPH

A new program at SIGGRAPH this year is the 'Artist/Designer sketches'. The Art Chair of SIGGRAPH '95, Ken O'Connell, set this up, partly as a response to the artist's criticism last year (see our September '94 Newsletter). Chair is Eduardo Kac

Wednesday August 10 10-11.30 a.m.
Lane Hall, Lisa Moline, James Faure Walker, John F. Sherman

Thurday 8.30-10 a.mm
Rodrigo Toledo, Susan Metros, Bill Barminski
10-12 a.m.
Jon McCormack, Yoichiro Kawaguchi, Jill Smith, Phil Dench, Christa Sommerer, Laurent Mignonneau

Friday 8.30-10.30 a.m.
Paul Danset, Brad Brace, Richard Navin, Nancy Earle-Navin
10 a.m.-12.15 p.m.
Lev Manovich, Tim Druckrey, Machiko Kusahara, Erkki Huhtamo

ARTLAB

'ARTLAB is a project of the Social and Cultural Program Operations Center o Canon Inc. in Japan. It started in 1991. It employs digital technology that Canon is promoting and serves as a laboratory (experimental studio) for pioneering a new art domain where art and science can be fused. The Artlab helps with the creation ofand exhibition of collaborative art works between artists and Canon's computer engineers and the introduction and spreading o media art. The Artlab also supplies equipment and financial support, as wel as holding workshops and lectures. 'See the 'Video Spaces' announcement in the Calendar in this Newsletter for one of Artlab's projects, by Teiji Furuhashi. They are announcing an Internet project for next Autumn.
ARTLAB, DK Bldg. 5 Fl., 7-18-23 Roppongi Minato-ku Tokyo 106, Japan

Tel 83-3-34784161, fax 54103615

KIP - THE KNOWBOTIC INTERFACE PROJECT

'The Knowbotic Interface Project of Dr. Doeben-Henisch and his team of the Institute for New Media in Frankfurt, Germany is a research project that ai at improving communication between humans and artificial intelligence. Artificial intelligence, in this case, means autonomously learning agents, 'Knowbots'. A philosophical experiment on the road to digital consciousness
Contact:
Dr. Gerd Doeben-Henisch, INM - Institut fuer Neue Medien, Daimlerstrasse 32 D-60314, Frankfurt, Germany. Tel: 49-69-941963-10, Fax: -22, E-mail doeb@inm.de Web Site: http://www.inm.de

RESULTS OF THE "CYBERSTAR'95" - COMPETITION ON INTERACTIVE CONCEPTS

First prize, three-month-scholarship at GMD plus 14.000 DM
PARAMATRIX
by Henry Schmidt and Benjamin Seide

This entry by a young German team reflected both the spirit and the technological challenge of navigating the future communication space. Designed as an open interface that grows like a virtual organism and supported by friendly "teddy-bear agents" representing the media memor of the user.Paramatrix bridges the world of MTV and the world of Internet. The jury believes that this project represents the generatio that will eventually become both passengers and drivers on the information highway.

Second prizes, 7.000 DM
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The jury also likes to mention:

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It develops the concept of the oracle, that in an interactive TV context could serve as "Cyber-Face" - a satirical metaphor of the all-knowing TV-god as well as the all-powerful gatekeeper of the networks."

Here you find more information about the first "Cyberstar" Competition on interactive concepts:

http://viswiz.gmd.de/VMSD/PAGES.en/actual.cyberstar.html
http://viswiz.gmd.de/VMSD/PAGES.en/cyst95.hitlist.html
http://viswiz.gmd.de/VMSD/PAGES.en/jurcyst.en.html
Thanks again to everybody who took part!

Monika Fleischmann
Research Scientist/Artistic Director
German National Research Center for Computer Science
Dept. Visualization and Media Systems Design (VMSD)

Schloss Birlinghoven, D-53754 Sankt Augustin
Phone:++49-2241-14-2809 (Fax: -2040), E-mail: fleischmann@gmd.de
http://viswiz.gmd.de/ http://viswiz.gmd.de/Ars

220V ELECTRO CLIPS - THE PARTY EFFECT

by:Christian Moeller, with P. Kuhlmann (D) and L. P. Demers (CND)
Organisation: V2_Organisatie, Rotterdam, Holland, tel: 31-10-4046427
Contact: Marc Thelosen / Alex Adriaansens / Mart van Bree
Location: Museumpark Rotterdam, Holland
Dates: Friday night, August 11th, from 21.30 h
Saturday and Sunday, August 12th and 13th, from 12.00 h - 23.30 h
Admission free
Opening: Friday, August 11th, 21.30 h with performance by Arthur Elsenaar at 22.00 h

As part of the Rotterdam Summer Festival 1995, V2_Organisatie will be presenting 220 V ELECTRO CLIPS - The Party Effect on August 11th, 12th and 13th. 220V ELECTRO CLIPS is an installation in which the audience can creat a sound collage by moving through an enormous light sculpture in the Museumpark in Rotterdam.
For the Museumpark in Rotterdam, the German artist and architect Christian Moeller designed a light sculpture which covers an area of 60 x 60 meters. >From eight towers of 8 meters height, 96 light beams shine through the installation. In the floor of the sculpture, 32 sensors record changes of light. When these light sensors are activated, they start searching radio signals which can then be heard through a sound installation. The sounds mo through the park following certain coordinates. Audio channels interfere an fade in and out under the influence of the audience moving through the ligh sculpture. Additionally, individual visitors can trigger instruments and various sounds through simple movements.

220V ELECTRO CLIPS is a 3D sound environment from which the audience can se sounds through the park. It is therefore also a radio set of architectural dimensions in which the audience determines which stations can be heard.

The first ideas for this sculpture originated from a collaboration between Christian Moeller and the Frankfurt Ballet of William Forsyth. In 1994 Moeller, together with the Theater am Turm in Frankfurt and the first dance

of the Frankfurt Ballet, Stephen Galloway, developed the dance and music piece ELECTRO CLIPS, a performance in which the dancer similarly plays the sounds of a light sculpture of theatre size.

Christian Moeller has a name both as a media artist and as a media architec For the front of the Zeilgalerie in Frankfurt he designed a light installation which reacts to external factors like humidity, temperature an light. The front of the building is thus turned into a large display of lig and colour patterns. In June, Christian Moeller received a distinction at t Prix Ars Electronica 1995 in Linz, Austria, for the Frankfurt production of ELECTRO CLIPS. At present he is director of Archimedia, a centre for architecture and new media in Linz, Austria.

During the opening night on Friday, August 11th, there will be a special performance by the Dutch artist Arthur Elsenaar. The facial muscles which determine Elsenaar's facial expressions will be connected to Moeller's ligh sculpture. Thus the audience, by activating the light sensors, will not onl steer the sound, but also the facial expressions of Elsenaar.
For more information and/or photographic material, please contact: Mart van Bree at V2_Organisation, phone 010-4046427, fax 010-4128562.

This project has been made possible by: Rotterdam Zomerfestivals, Mondriaan Stichting, Goethe Instituut Rotterdam and Ampco ProRent

CONFERENCE ON ARCHITECTURE AND MEDIA INTERFACING REALITIES

Rotterdam, August 13th, 1995, from 13.00 till 18.30 hrs.
Location: V2_Organisatie, Rotterdam, Eendrachtsstr. 10
Admission: Hfl. 25,00
Tel. +31.10.404 64 27 (reservation recommended)

In 1989, the writer and philosopher, Vilem Flusser (Bra/F), suggested that the future we would be building houses which resemble living organisms, including spinal columns. Until today, buildings have not been 'viable' machines, but in the future they will quickly become viable because they ar becoming more 'intelligent'. They will become like the skin of an organism which they will simulate through an artificial nervous system. Thus we can see the emergence of the notion of the building as a living, organic environment.

The technological and the biological, once regarded as opposites, are today increasingly merging into hybrid constellations. This calls up the old question of the definitions of life and nature, and what their relation is technology and culture. We can observe a shift from a world of constants to world of variables in which the biological is placed ever closer to the technological. This shift takes place simultaneously with the growing technologisation of society. Manuel De Landa, author of "War in the Age of Intelligent Machines" (1991), will discuss these issues in his lecture and will point to their consequences for the development of interfaces.

The transport revolution of a century ago, which forms part of the overall mechanisation of society, determined many facettes of the development of modern cities. In a similar way, the ultimate transport revolution, i.e. th transportation of digital information via electronic networks, will leave i mark on the development of the living and working environments of people in industrial societies of the next century. The colonisation of electronic space - if we can speak about space in this context - has only just begun. see the creation of a new informational space which has structures distinct different from those of "the landscape" or "the city", but which still refe to the latter and is influenced by them. It is also a space in which we can observe the formation of communities which follow new rules. For instance, communities emerge in these electronic spaces not in relation to geographical conditions, but on the basis of shared interests or needs. The question of the relations between the different spaces and how they are connected to each other is crucial and refers directly to architecture because the latter always deals with the structure and the moulding of spac time, and function.

The electronic spaces are expanding at an incredible speed and intersect wi the spaces within which we live and work on a multitude of levels. Spaces with different characteristics and specific temporal and spatial dynamics influence each other to an increasing degree. The connections, links and gateways between them are so far mainly being developed by technologists. This amplifies the cultural conflicts which emerge around the visualisation and structuration of information. According to which strategi can architects design the gateways between these spaces? How will architect respond to the challenge of providing interfaces between the new environmen and their human users? This question particularly points to the problem of the interface in architecture.

When we are talking about architecture in relation to the electronic media are dealing not only with a technical question, but also about the actual

forms that architecture creates. This has expressedly determined the choice of speakers we have invited for this day. They will address the described complex of questions from their personal vision and working experience. The are architects whose work deals with the shifting notions of nature and technology and how these relate to each other.

These are the issues that will be raised during this conference about architecture and media, issues about which the invited speakers all have outspoken positions.
Christian Moeller (D) and NOX architects (NL) work as architects, while Manuel de Landa is a researcher who will be talking about intelligent robot and interfaces in relation to the military industry. At the time of this press release we were still negociating with another speaker for this event His name will be released in a few days. The mini-conference will be chaire by Bart Lootsma writer and critic on architecture and media.

The conference which will take place simultaneously with the Museumpark project "220V Electro Clips - The Party Effect" by Christian M=DCller, want to initiate a discussion about media-architecture. It wants to address the place of architecture in our technological culture, as well as the influenc that this technological culture has on architecture.

V2_Organisation, Alex Adriaansens, Eendrachtsstraat 10, 3012 XL Rotterdam The Netherlands. E-mail: alex@V2.nl, Fax: 31-10-4128562, Tel: 31-10-4046427
URL: http://www.vpro.nl/www/arteria/V2onW3/Icons/V2Page.html

EXHIBITIONS

LE CREUX DE L'ENFER
This Center for Contemporary Art always sends us their exhibition announcements. However, it is not always clear whether the exhibits have a relation to electronic art. For July 9 - October 1 they announce an exhibition by Alain Sechas. Electronic or not, we have the impression the art center is worth a visit if you happen to be in the neighbourhood.
Le Creux de l'Enfer, Vallee des Usines, 63300 Thiers, France
Tel 33-73-802656 fax 802808

FROM THE VILLAGE AS THE WORLD TO THE WORLD AS A VILLAGE
(aus dorfenger Welt ins weltweite Dorf)
Semi-permanent(?) exhibition
Steyr, Austria
The museum of 'the World of Industrial Labour' shows how the feeling that t
village we used to live in was 'the World', is changing towards the feeling
that the World we live in is a village. Topics include: 'Clock and State',
Railway as Network, Electricity, Telecommunication, Digital Networks.
Museum Industrielle Arbeitswelt
Wehrgrabengasse 7, A-4400 Steyr, Austria. Tel 43-7252-67351, fax 67351-11

PUBLICATIONS

Ars Electronica has published an impressive series of books on the occassio
of their successive festivals. Some of these are sold out, but many are sti
available. Most of them are bi-lingual (German/English). They are available
from PVS Verleger:
-Ars Electronica 82
-Ars Electronica 84 Supplement (On the History and Aesthetics of Digital Ar
-Ars Electronica 88 ('Kunst der Szene')
-Die Ars Electronica - Kunst im Zeitsprung
-Ars Electronica 91 ('Out of Control')
-Ars Electronica 92 ('Die Welt von Innen -ENDO und NANO')
-Ars Electronica 92 (extracts)
-Ars Electronica 92 ('Pioneers of Electronic Art')
-Ars Electronica 93 ('Genetic Art - Artificial Life')
-Ars Electronica 94 ('Intelligente Ambiente')
Contact PVS Verleger, Pouthongasse 26/13, A-1150 Vienna, Austria
Tel/Fax 43-222-9832855
Available from the Brucknerhaus:
Die Ars Electronica 89 ('Im Netz der Systeme - Fur ein interaktive Kunst'
German only)
Ars Electronica, Brucknerhaus, Untere Donaulande 7, A-4010 Linz,
Austria. Fax: 43-732-7612350

INTERCOMMUNICATION CENTER NEWS

This a newsletter distributed by the InterCommunication Center of the Nippo
Telegraph and Telephone Corporation, a center for electronic art. The
Newsletter is in full colour and Japanese, but there is a separate sheet wi
English translations. The ICC also publishes a quarterly journal and books.
For example journal #11:
Body/Performance. "Possibility of communicating with the body.
Searching for a new view on the body from the forefront of art and technolo
towards the late 1990s and the 21st century."
Contact:
Yoko Kojima, NTTC, Advertising Department, Marukin Bancho Bldg. 3F, 6-28
Rokubancho Chiyoda-ku, Tokyo 102, Japan
Tel: 81-3-3288-1121, Fax: 5213-8181, E-mail: kojima.yoko@ntticc.or.jp

SPRINGER HEFTE FUR GEGENWARTSKUNST
A new magazine on critisism, theory, and history of modern culture roductio
International, but in German. 'Springer Pool' is the electronic counterpart
of the magazine. 'Active participation in this open forum is unlimited'. Th
forum will soon be on the Web.
Contact:
Hefte der Gegenwartskunst, Sachsenplatz 4-6, A-1201 Vienna, Austria.
Tel 43-1-33024-15345, fax 26351, eMail: kunst@springer.co.at

UM 9
A series of books published by the Art Museum of Bern (Switzerland) and
Benteli Verlag: "'Um 9' Am Nerv der Zeit". Most of it is in German, but
included is for example Michael Tolson's 'Thinking Skin, Neural Mediation o
Reaction-Diffusion' (the basis of his interactive piece, see the article on
Ars Electronica in this Newsletter) and Derrick de Kerckhove on 'A Biologic
Ground of Interface Technology'. Other authors include Richard Kriesche,
Rene Berger, Vilem Flusser, Steina and Woody Vasulka, Peter Weibel, Paul
Virilio and a number of famous post-modernists like Beaudrillard and Lyotar
Get the brochure from:
Benteli-Werd Verlags AG, Seftigenstrasse 310, CH-3084 Wabern-Bern,
Switzerland. Tel: 41-31-9608484, Fax: 9617414

WELTWUNDER DER KINEMATOGRAPHIE
Beitrage zu einer Kulturgeschichte der Filmtechnik.

2 of this magazine is an international issue. Several articles and summaries are in English, and cover such topics as holography, interactive arts, Cinerama, the decline of the film cinema, etc. It is published by the German Association for the Promotion of Culture (DGFK), from Berlin.
Contact:
Weltwunder der Kinematographie, DGFK, POB 100274, D-10562, Berlin, Germany.
Tel: 49-30-3053236, Fax: 3052782
Publisher's E-mail: polzer@zedat.fu-berlin.de
E-mail DGFK: dgfk@berlin.snafu.de
Website: http://www.snafu.de/~dgfk/index.html

PETER WEIBEL. BILDWELTEN 1982 - 1995
With contributions of Thomas Dreher, Ludwig Seyfarth and Romana Schuler.
260 pages with 200 Color and BW-pictures. Vienna, TRITON Verlag, 1995.
To be published in September 1995. Price: DM 60,--.ISBN 3-901310-21-5
Orders: TRITON Verlag, Albertgasse 53/2/11 , A-1080 Vienna, Austria.

WORLD WIDE WEB

ROMAN VEROSTKO * WWW EXHIBITION

Plotted Works on Paper
and
Recent Sculptures

WILLIAMS GALLERY, FEATURED ARTIST
July 15 to August 30, 1995

http://www.wmgallery.com

WEIGHTLESS SCULPTURE
The Weightless Sculpture Project by Martin Sjardijn intends to bring a

virtual sculpture into cyber- and outer space by telematic technology.
Consult website: http://www.xs4all.nl/~sjardijn for more information.

INTERFACE
interface, the Advanced Computing Center for the Arts and Design's (ACCAD, Ohio State University, USA), student run publication, is now available on-line.

Visit us at our web site: http://www.cgrg.ohio-state.edu/interface/
or FTP at: ftp://www.cgrg.ohio-state.edu/pub/interface

editor: Nanette Wylde
email: interface@cgrg.ohio-state.edu
Links and contributions are encouraged.

THE FILE ROOM
The File Room is a multi-media, computer-based archive which documents numerous cases of censorship around the world and throughout history. An artist's project by Muntadas, The File Room is produced by Randolph Stre Gallery (a non-profit artist run center in Chicago, IL) with the support of the Electronic Visualization Laboratory (EVL) at the University of Illinois/Chicago. The File Room is accessible on the World Wide Web at: http://fileroom.aaup.uic.edu/FILEROOM.html
For more information contact RSG at : randolph@merle.acns.nwu.edu, Fax: 1-312-666-8986

REQUESTS

UNKNOWN PAINTING
Emmanuelle Barthou

As an art lover only, I would like to collect any information about the picture located at the following adress:

http://www.iway.fr/unknown_art/

I hope you will be able to look at it and help me. Of course, this request not a joke but very serious. I am looking forward to receiving your preciou comments at my e-mail adress which is: bourdoux@iway.fr

Thank you for replying
ebarthou@iway.fr

DODGE AND BURN ALGORITHMS?
Anders Knudsen

Help, graphics programmers!
I am looking for the algorithms to perform the tonal correction known as Dodge and Burn (c/c++ code would be nice.) The implementation of this function is well illustrated in the Adobe Photoshop application. Is there perhaps a book that covers this subject? Information is appreciated,

Anders Knudsen
Colorado School of Mines, Golden, Colorado, USA
E-mail: aknudsen@Mines.Colorado.edu

CALLS FOR PARTICIPATION

CINANIMA 95
19th International Animated Film Festival
November 7 - 12 1995, Espinho, Portugal

International Competition, Non Competitive Program and Retrospectives. Works entered for competition must have been completed after November 1993. Formats: 16 and 36 mm film, Umatic (LB and HB), VHS and Super VHS. First prize worth approx. US$ 3300 and a number of prizes worth approx. US$ 1600.

Deadlines:
Entry Forms: August 14
Films & Videos (for preselection): September 1
Selected Films: October 7

Entry forms:
Cinanima95, Rua 62, 251, Apartado 43, 4501 Espinho Codex, Portugal

Fax 351-2-726015

CHAINREACTION

We will be doing an international collaborative art project entitled "ChainReaction" at the SIGGRAPH 95 conference in LA, Aug 6-11. The project is a World Wide Web art project based on image manipulation and nonlinear image development.

We are looking for individuals and groups of people from around the world to participate in this project. There is estimated to be approx. 30,000 people at the SIGGRAPH conference, many of whom will also be participating in the project.

You will need access to the WWW and ftp to participate. Collaborators will be manipulating images and possibly communicating via video conferencing.

If you are interested in being part of this project please send us a message and we will keep you updated as the project develops.

Bonnie Mitchell, Melody dos Santos, Drew Farris, Josh Jones, Heather Elliot
Scott Mager, Wayne Fidler

bonniem@siggraph.org
http://ziris.syr.edu

Beginning from summer 1994, a new city is in course of foundation:

NETVILLE, The World Wide City of INTERACTIVE MONUMENTS.

Its aim is "Connecting the Most Significant Monuments" all over the world through a global network of Interactive Kiosks.

As a Living Memory Lab, Netville redefines man-made spaces to become actual sites for the access to the virtual space of contemporary communication.

In the context of this new eco-system, each Netville Monument becomes a sort of bio-technological hybrid (telematic equipments, interactive visitors and memory's stones), that feeds with information the growth of

contemporary culture within the Sites of Real World.

In the foundation of Netville, not only historical monuments are involved. Every place (with the significant presence of its inhabitants) may be a Netville Monument. Since the aim is both the selection of new monuments and the semantic renovation of ancient ones, the Netville foundation will grow by considering small as well as great cities. Its membership should be composed of autonomous teams which will try to forge amicable relations with the administrative authorities in each city.

Netville is, therefore, an architectural project which envisages the global village as THEATRUM COMMUNICATIONIS. It is the answer to the aesthetic drought so dramatically evident in our decaying urban spaces.

The Netville Foundation Committee is currently cultivating links with organizations in the following cities: Amsterdam, Barcelona, Berlin, Bogot=E0, Bologna, Charleroi, Civitella d'Agliano, Dro, Cologne, Linz, London, Marseille, Montb=E9liard, Modena, Munich, Montreal, Nice, Pisa, Rom Santarcangelo, Sarajevo, Tokyo, Turin, Trieste, Venice, and, of course, The World Wide Web.

Each monument should be able to be transformed into a transparent Kiosk, equipped with one or more terminals, interfacing with the Netville system. It will have structure, form and dimensions designed in accordance with the related monument.

Ideally, each Kiosk would be used during the day for research, documentation, and creative activities, and would be available to individuals or small organized groups. By night it would become a theatrical installation, permitting the user to "virtually participate" in cultural events across the globe. It will thus become a sort of virtual hyper-actor on the stage of actual cities, with a remarkable presence in the real world.

In the occasion of ARS LAB 2, international exhibition in Turin, Italy, the first Netville Kiosk will be installed, with a public involvement of all the visitors.

We are looking forward to get in contact with people and organizations interested in the hyperlinking with ARS LAB 2 through the CANTIERE NETVILLE (October - November 1995).

Comments, suggestions, requests and purposes can be emailed to Giorgio

Vaccarino, Netville Project coordinator, infonetville@Alpcom.it.

The Netville Project is available on the Internet at the URL
http://www.alpcom.it/netville/index.html

The Netville Project is supported by CSP, Centro Supercalcolo Piemonte.

SPRINGTIJ 1995
December 4 - 12 1995, Utrecht, Netherlands

'Again there will be a Springtij-festival in december 1995 in the centre for culture EKKO, Utrecht, The Netherlands. The festival covers the field o art and culture in which the role of technological developments in our society is discussed.

In 1994 the festival Springtij@info.ekko was organised for the first time. The subtitle of this event was 'Art and Culture in Digital Ages'. The motive for this event was that the fast development of today's information-technology results in the fact that the non-insider looses survey on the role of technology in modern society.
We have chosen for a combination of offering information and initiating a discussion about the role and use of information-technology. Besides readings and discussions this was illustrated with film, video, music and creative art.
The festival was succesfull and as a result of the enthousiastic reactions we decided to make Springtij a returning event.
This year we will work with a theme: travelling (in digital ages). From this base we ask artists to contribute in the festival. The field of art will be broad: creative art, mixed-media, audio-visual, music, theatre, film/video, performance, literature.
Springtij has to raise questions, answer them and activate the observer.

Motive.
The role of new media in modern society is growing. The resulting changes seem to have a great effect on culture. An increasing number of people seem to loose survey because they are crushed by information and constant renewing of the possibilities. Decreasing the gap between these people and the ever growing supply of digital applications is the motive for the organisation of Springtij.

Theme.
A phenomenon in almost every culture is the interest in travelling. Hereby we see as one of the positive aspects of travelling the call of attention to other cultures. The question that rises is whether the new developments this digital age will change the attitude towards travelling or maybe change the way of traveling. We think that the subject will give a good motive for bringing the new information- and communication-possibilities under the attention of people. All this in the context of art and culture. These aspects are not yet discussed within a platform as Springtij offers.

Travelling.
Travelling is a theme that appeals to almost everyone in their own individual way. You can travel (physically), dream (mental travelling), communicate with the rest of the world (telematic travelling) or view/read/hear (audio-visual travelling). All these ways will be experienced in many different individual ways.
Travelling offers contact with other cultures and learns how to deal with them. At this moment it is not clear where the new stream of information an information-possibilities will lead to. As a result of the nature of new media, the way of traveling might be more individual in the future. This in contradiction of todays mass-tourism. Perhaps a great number of people will not leave their home in the future because they survey a country or continent via Internet (World Wide Web). Travelling offers adventure and yet this can be found in many different ways.

Setup.
During the Springtij-festival we will offer the visitors the possibility to use the Internet. We are striving for the use of existing networks and thus creating the possibility to 'travel' to other cities/countries. We are looking for organisations, artists, institutes etc. with whom we make contact during the festival. We hope to get 'live' contact via WWW with contributors.
Also our aim is to set up a virtual gallery in our centre with contributions in word, image, movies, sounds, music and combinations of them. At this moment we are thinking of downloading all contributions to a computer in our centre. This is to prevent long waiting when people want to download images etc. Maybe new developments will lead to another setup, but this is just speculation at this time.
Some of the ideas are:
- videoletters (newsletters)
- videoconference (or refreshing pictures every hour)
- creating something during festivalweeks
- diaries

- compositions
- performances
- installations
- interactive programs (CD-ROM)
- poetry on the net (collaboration)
- visit digital cities/regions
- telematical cooperation with other organisations/artists

Springtij has to offer a absorbing mix of information, art and discussion. The treshold should be low for all activities. Therefore we strive for a free entrance of the festival.

Contributions.
We will ask artists to contribute to the festival. We have a preference for contributions which are about the themes 'travelling' and 'art and culture in digital ages'. We also strive for original contributions, made especiall for Springtij.
We think of installations, compositions, literary work, film/video, performances and other art work.'

Descriptions, ideas of contributions or announcements can be send to

Cultuurcentrum EKKO
t.a.v. Springtij 1995
Bemuurde Weerd WZ 3
3513 BH Utrecht
Holland
E-mail: Springty@dru.knoware.nl
Fax: 31-30-310402
URL: http:\dru.knoware.nl/maatschappij/organisaties/ekko/springt.htm

Cultuurcentrum Ekko
ekko@dru.knoware.nl
http://dru.knoware.nl/maatschappij/organisaties/ekko/

LEONARDO MUSIC JOURNAL (LMJ) seeks contributions to its annual print/CD publication and its World Wide Web site (http://www-mitpress.mit.edu/Leonardo/isast/journal/hplmj.html).

LMJ is an international publication dedicated to new issues, developments a

ideas on the cutting edge of the sonic arts, sciences and technologies of o time. LMJ publishes texts by diverse contributors (ranging from instrument inventors to scientists), with primary emphasis on publishing artists' and composers' discussions of their own work.

>From its inception, LMJ has sought innovative ways of expanding its definition to include presentation of sound art/music itself as well as ide and theories around it. The LMJ CD series adds dimension to the print journ and allows for an integration of art and commentary that subsumes neither; the multimedia potentials of the World Wide Web promise to take such forms cross-fertilization even further.

We invite feedback and input from artists and interested parties everywhere who are interested in pursuing similar goals or otherwise influencing the content of the journal or the Web site. Potential contributors are encourag to send proposals to any of the members of the LMJ editorial board (listed each issue of the journal).

LMJ is available at many public and university libraries and major bookstores. To receive subscription information and/or information on the contents of the current issue, email your request to isast@mercury.sfsu.ed Please email comments or suggestions on the LMJ World Wide Web site to grace@mercury.sfsu.edu.

Leonardo Music Journal is a companion volume to Leonardo, the Journal of th International Society for the Arts, Sciences and Technology, a nonprofit organization. Leonardo and LMJ are published by the MIT Press.

INTERNATIONAL MONA LISA MAIL ART SHOW
Joyce Hoffer

CORE New Art Space, a cooperative alternative gallery in Denver, Colorado, USA, is currently announcing guidelines for its INTERNATIONAL MONA LISA MAI ART SHOW, to open November 24, 1995. Mona Lisa, the mysterious woman of dream and song, will be the subject matter for the show--she is recognized virtually all artists and nearly all art audiences the world over. The Mon Lisa theme can be interpreted in any manner, traditional or experimental, a in any medium, as long as it fits the size and shipping requirements. An entry form must be attached to each piece. All entries will be accepted an displayed, none returned.

A BEST OF SHOW Mona Lisa will be chosen by popular vote of guests at the Opening Reception, to be held Friday, November 24 on the American Thanksgiving holiday weekend. The winning artist, no matter where she/he lives, will be part of the Winners' Show at CORE in 1996. CORE will also publish an Exhibition Registry, with the names and addresses of all entrant All participating artists will receive a copy. The Best of Show piece will illustrate the cover of the Registry. A entry fee is being charged artists within the US Postal Service Area, to cover the costs of printing a mailing. Because of international exchange charges, there will be no fee f artists living outside the USA.

After the exhibition, the Mona Lisas will be distributed in a random lotter to anyone who makes a donation (US check or International Postal Money Order) to CORE, a non-profit corporation.

CORE members hope to have hundreds of entries from all over the world. To keep the excitement/expectation level high all year, there will be at least one Mona Lisa hanging in the gallery at all times, from January to November

WHO WAS MONA LISA ANYWAY? She has long been thought to be the wife of a wealthy Italian businessman. The April issue of SCIENTIFIC AMERICAN has an article suggesting that the painting was actually the feminine version of a self-portrait of Leonardo himself. *)

RULES FOR ENTRY
--One piece per artist. No rejections/No returns. Exhibition Registry wil be sent to all participating artists.

--ALL ARTWORK MUST HAVE THE SAME SUBJECT MATTER: MONA LISA.
Interpretation and media are left to the artist. Artwork must be:
-the size of a standard sheet of paper: 8 x 10 photographic, 8.5 x 11 inche or legal (American) OR European A-4 or standard photographic size.
-shipped FLAT, unframed, in an appropriate envelope.
-submitted by mail. No hand-carried work will be accepted.
NOTE: 3-D work is acceptable, as long as it folds FLAT to a size listed above and has specific instructions for set-up and display. Postcards and/or folded 2-D work will not be accepted.

--ALL WORK THAT FITS THE RULES WILL BE HUNG.

DEADLINE: Artwork to arrive at CORE NO EARLIER than October 15, 1995 and NO LATER than Nov. 15, 1995.

FEE: NO FEE for artists living outside US Postal Service area. All artists will receive copy of the Exhibition Registry, with costs covered by fee from US artists.

**BEST OF SHOW: To be chosen by Popular Vote at the Opening Reception. Winning image will be featured on the cover of the Exhibition Registry and that artist will be invited to exhibit in the 1996 Winners' Show at CORE.

**LOTTERY: Win a Mona Lisa! Send a donation (International Postal Money Order) to CORE, a non-profit corporation. Your Mona will be selected in a ramdom drawing and mailed within two weeks of the close of the show. (CORE is not responsible for postal delays.)

**Attach entry form to back of each Mona Lisa and mail to
CORE New Art Space, 1412 Wazee Street, Denver,
Colorado 80202-1310, USA

**All work becomes the property of CORE New Art Space.

THIS ENTRY FORM MAY BE COPIED AND DISTRIBUTED TO ANY ARTIST IN ANY COUNTRY.

ENTRY FORM: Attach one entry form to the back of each Mona Lisa and send.

PLEASE PRINT CLEARLY. Thank you!

Title of piece_____
Medium_____
Artist's Name (PRINT)_____
Address_____
City, State, Country,Zip Code_____
Where did you hear about this show?_____
Artist's Signature_____Date_____

NO ENTRY WILL BE ACCEPTED WITHOUT THE SIGNATURE OF THE ARTIST.
The artist's signature implies agreement with all the rules of this show.

For further information contact:
Joyce W. Hoffer, Mona Lisa Committee, c/o CORE,

1412 Wazee St., Denver, Colorado 80202-1310, USA
FAX: 1-303-3930998, email: hofferj@essex.hsc.colorado.edu

*) Note from the Newsletter editors:
This interpretation of the Mona Lisa was suggested by Lilian Schwartz. As early as 1988 the computer-generated combined portrait of Leonardo da Vinc and Mona Lisa that Lilian Schwartz created was printed on the cover of the First ISEA Proceedings, a special issue of Leonardo ('Electronic Art', available from the Inter-Society).

CALENDAR

VIDEO SPACES
June 22 - September 12 1995, Museum of Modern Art, New York, USA
Exhibition of video installations. Accompanied by a publication.
The artists are: Judith Barry & Brad Miskell, Stan Douglas, Teiji Furuhashi Gary Hill, Chris Marker, Marcel Oldenbach, Tony Oursler and Bill Viola.
The MOMA has a Web Site too: http://www.sva.edu/moma/videospaces

GALERIE RENE COELHO
July 8 - 29 1995, Amsterdam, the Netherlands
Atsushi Oga, C.M. Judge: Fluvial dreams - remnants of a liquid past -
Info: Spuistraat 104, 1012 VA Amsterdam. tel: 31-20-6237101, Fax: -6244423.
E-mail: info@montevideo.xs4all.nl

MULTIMEDIA EAST
July 25 - 27 1995, New York, USA
Info: Tel: 1-212-226-4141, Fax: -4983

ACM SIGGRAPH 95
August 6 - 11 1995, Los Angeles, USA.
22nd International Conference on Computer Graphics and Interactive Techniqu
Conference and exhibition.
Info: SIGGRAPH 95, Conference Management Smith, Bucklin & Associates, Inc.
401 North Michigan Avenue, Chicago, Illinois 60611, USA.
Tel: 1-312-321-6830, Fax: 6876, Email: siggraph95@siggraph.org

MACWORLD
August 8 - 11 1995, Boston, USA
Info: Tel: 1-617-361-2001, Fax: -3389

SONIC ACTS 1995
August 16, 17, 18 1995, Paradiso, Amsterdam, The Netherlands.
Electronic Music concerts by a.o. Yens & Yens, Dylan Hermelijn, Sonja Mutsaers, the Zion Dub Orchestra, Oval/Jim o'Rourke and u-Ziq.
Paradiso, Weteringschans 6-8, 1017SG Amsterdam, the Netherlands.
Info: sonicact@koncon.nl

INTERACTIVE MULTIMEDIA '95
August 23 - 25 1995, Washington, USA
Info: Tel: 1-703-3470055, Fax: -3493169

EUROGRAPHICS'95
August 28 - September 3 1995, Maastricht, Holland
Computer Graphics, Multimedia and Virtual Realty. Tutorials on Monday and Tuesday, Papers & Panels Wednesday-Friday, Workshops on Monday-Tuesday and Saturday-Sunday. Exhibition, demonstrations and industrial presentartions Wednesday-Friday. Advance Program available from:
Eurographics95, c/o Lidy Groot Congress Events, POB 83005, 1080 AA Amsterda
Holland. Tel: 31-20-67-93218, Fax: -58236, E-mail: eg95@cwi.nl

INTERNATIONAL CONGRESS IN MUSIC AND ARTIFICIAL INTELLIGENCE
September 3 - 5 1995, Edinburgh, UK.
Info: Emilios Cambouropoulos, Faculty of Music, Univ. of Edinburgh, 12 Nicolson Sq., EH8 9DF Edinburgh, UK. Email: emilios@music.ed.ac.uk

EUROPEAN MEDIA ART FESTIVAL 1995
September 6 - 10 1995, Osnabruck, Germany
For information and entry forms contact
EMAF, Postfach 1861, D-49008 Osnabruck, Germany.
Tel: 49-541-21658, Fax: 28327, Email: EMAF@BIONIC.ZER.DE
WWW-info: http://EMAF.NDA.NET/nda/emaf

MULTIMEDIA WEST & INTERNET
September 12 - 14 1995, San Francisco, USA
Info: Tel: 1-212-226-4141, Fax: -4983

ISEA95
September 17 - 24 1995, Montreal, Canada.
Sixth International Symposium on Electronic Art
Info: ISEA 95, 307 Rue Sainte-Catherine Ouest, Bureau 515B, Montreal, Quebe
Canada. Tel: 1-514-990-0229, Fax: 1-514-842-7459, Email: ISEA95@ER.UQAM.CA
WWW: http://isea95.com.uqam.ca/isea95.html

VIDEO EXPO
September 19 - 21 1995, New York, USA
Info: Tel: 1-914-328-9157, Fax: -0649

RATIO-IRRATIO-IMAGINATIO
(GEHIRN-GEIST-KULTUR)
International Symposium on Science, Technology and Aesthetics
September 22 - 24 1995 Art Museum of Luzern, Switzerland
Includes Neural, System, Chaos and Computer Research, Robotics, Artificial
Intelligence, Virtual Reality, Neuro Informatics, Neuro Philosophy and Neur
Technology. No contact address available

SHOWBIZ EUROPE
September 23 - 25 1995, Munich, Germany
Info in USA: Tel: 1-714-51384-00, Fax: -81

GRAPH EXPO
October 8 - 11 1995, Chicago, USA
Info: Graphic Arts Show Company, Tel: 1-703-2647200, Fax: -6209187

VIPER
October 25 - 29 1995, Luzern, Switzerland
International Film- and Videofestival.
Info: Viper, P.O. Box 4929, 6002 Luzern, Switzerland. Tel/Fax : 41-1-271722

INTERFACE 3: DELICATE CONSTRUCTIONS
International Symposium
November 1 - 3 1995, Hamburg, Germany.
'The international data networks and global electronic communications are also becoming increasingly meaningful in Germany' (...) 'Interface 3 withholds from (the) euphoria and brushes off the image of a sales fair of new products and services. The symposium will instead meet the hectic activity in an invitation to reflect and discuss, upon a high niveau, the phenomena at hand. The philosophical, aesthetical, and ethical foundations within the three salons of the symposium (Thinking Networks, Circulating Ar Commitments) build the center of Interface 3.'
Bi-lingual (German & English).
For a Program contact:
Interface 3 Office, Studio Andreas Heller, Tel/fax 49-40-470968
E-mail: interface2@hfbk.uni-hamburg.de
Web Site: http://www.hfbk.uni-hamburg.de/interface3/link.html

TELEPOLIS
Exhibition and Symposium on the Interactive and Networked City
November 4 - 12 (exhibition) and 10 - 11 (symposium), 1995
Luxemburg International Trade Fair
'You are invited to join us building the european Telepolis, as a visitor o a citizen, as a producer and creator of innovative ideas. Contact the Telepolis Organisation Office in Munich, Germany, visit our construction si in the World Wide Web. We are looking forward to your participation.'
Contact:
Medienlabor Munich, Lothringerstrasse 13, D-81667 Munich, Germany.
Tel: 49-89-48407-3, fax: -4, E-mail: telepolis@mlm.extern.lrz-muenchen.de
Web Site: http://www.lrz-muenchen.de/MLM/telepolis.html

DOORS OF PERCEPTION III
November 7 - 10 1995, Amsterdam, Holland
Title: Info-Eco Communities'. Theme: 'on matter'
Info:
NVI, Keizersgracht 609, 1017 DS Amsterdam, Holland.
Tel: 31-20-5516500, Fax: -6201031, E-mail desk@nvi.mediamatic.xs4all.nl
http://www.mediamatic.nl/

OSTRANEMIE '95

November 8 - 12 1995, Dessau, Germany.
The International Video Forum at the Bauhaus Dessau Foundation.
Video-installation, performance, workshop, symposium, emare.
For info and application form:
Stephen Kovats, Studio Electronic Media Interpretation, Bauhaus Dessau Foundation, Gropiusallee 38, 06846 Dessau, Germany.

XI COLLOQUIUM ON MUSICAL INFORMATICS
November 9 - 11 1995, Bologna, Italy.
Info: Lelio Camilleri, Comitato Organizzatore del XI Coloquio di Informatic Musicale, Conservatorio di Musica G.B. Martini, Piazza Rossini 2, 40126 Bologna, Italy. Tel: 39-51-233975, Fax: 223168, Email: lelioc@mailserver.idg.fi.cnr.it

AV EXPERIMENTAL
November 9 - 15 1995, Arnhem, Holland
AVE is an international festival for audiovisual experimental arts. AVE wil present films, videos, installations, performances, audio art and other art works. It aims at stimulating the new and investigative use of time based electric, electronic or visual mediums in modern art practice. AVE also actively stimulates dialogue between artists, critics and audience. AVE has free participation and free entrance.
Deadline for entries July 1st.
Entryforms and info: AVE, POB 307, 6800 AH Arnhem, Netherlands.
Tel 31-85-511300, fax 517681

1st FESTIVAL DE INTERNACIONAL DE VIDEO
November 22 - 26 1995, Buenos Aires, Argentina
World Wide Competitive Section, Informative Section, Seminars and Workshops
Info: Festival Internacional de Video, Guardia Vieja 3360, 1192 - Capital Federal, Argentina. Tel: 54-1-862-0683/865-8024, Fax 54-1-866-1337

SPRINGTIJ 1995
December 4 - 17 1995, Utrecht, The Netherlands
Info: Cultuurcentrum EKKO, t.a.v. Springtij 1995
Bemuurde Weerd WZ 3, 3513 BH Utrecht, Holland
E-mail: Springty@dru.knoware.nl Fax: 31-30-310402
URL: http:\dru.knoware.nl/maatschappij/organisaties/ekko/springt.htm

ISEA96
September 16 - 20 1996, Rotterdam, Holland
Organized by the Rotterdam Polytechnic. Including DEAF96, organized by V2.
cooperation with R96 (Rotterdam Festivals).
The final version of the Call will soon be distributed.
Preliminary Call for Participation: http://www.xs4all.nl/~isea

The Inter-Society aims at joining a world-wide network of artists, scientists and their institutes, making it easier for the institutes and individual members to share expertise with each other. The aims of the Inter-Society are to promote a structured approach to electronic art and to help finance worthy electronic art projects. For membership information contact ISEA at the address on the front page.

ISEA distributes a hard copy version of this Newsletter in order to keep its members, who have no access to Electronic Mail, informed. Those members can, if they desire, get in touch with the Email addresses mentioned in thi Newsletter by contacting ISEA.

Support: Erasmus University Rotterdam (Law Dept), Amsterdam University, V2 Organisation, YLEM, ISAST, Media Research, Museum der Stad Gladbeck, The Council for the Int. Bienale in Nagoya, KITT Engineering, Viking Eggeling-Salskapet, Bratislava Academy of Fine Arts & Design, Softimage Inc, Lokman Productions, ARTCOM in Deutschland e.V., Painatuskeskus Oy, Tallinn Art University, School of the Art Institute of Chicago, BSO Mediala Koln Academy for Media Arts, Monitor Information Systems.

End of Newsletter

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US Patent & Trademark Office

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1 A fist full of dollars: four cases of web entrepreneurs

Ruth Guthrie, David Overoye, John Gaskins

April 1997 **Proceedings of the 1997 ACM SIGCPR conference on Computer personnel research**

Full text available: pdf(660.39 KB) Additional Information: full citation, references, index terms

2 Full papers: The tools of online community: the first five years of the trAce online writing centre

Sue Thomas

April 2005 **Proceedings of the 5th conference on Creativity & cognition**

Full text available: pdf(223.03 KB) Additional Information: full citation, abstract, references, index terms

The trAce Writing and Technology Research Project grew out of a small research project called CyberWriting that established in 1995 in the Department of English Media Studies at Nottingham Trent University. It rapidly made close links with arts organisations in Australia and America and operated almost exclusively on the internet, researching information about internet-based writing resources of all kinds including fiction, poetry, hypertexts, cyberculture theory, conferences, journals, and webz ...

Keywords: collaboration, digital society, new media writing, online community

3 Crawling the web: Panorama: extending digital libraries with topical crawlers

Gautam Pant, Kostas Tsioutsiouliklis, Judy Johnson, C. Lee Giles

June 2004 **Proceedings of the 4th ACM/IEEE-CS joint conference on Digital libraries**

Full text available: pdf(1.16 MB) Additional Information: full citation, abstract, references, index terms

A large amount of research, technical and professional documents are available today in digital formats Digital libraries are created to facilitate search and retrieval of information supplied by the documents. These libraries may span an entire area of interest (e.g., computer science) or be limited to documents within a small organization. While tools that index, classify, rank and retrieve documents from such libraries are important, it would be worthwhile to complement these tools with infor ...

Keywords: classification, clustering, digital libraries, topical crawling, web mining

4 Emergent web patterns: The connectivity sonar: detecting site functionality by structural patterns

Einat Amitay, David Carmel, Adam Darlow, Ronny Lempel, Aya Soffer

August 2003 **Proceedings of the fourteenth ACM conference on Hypertext and hypermedia**

Full text available: pdf(153.40 KB) Additional Information: full citation, abstract, references, citings, index terms

Web sites today serve many different functions, such as corporate sites, search engines, e-stores, and so forth. As sites are created for different purposes, their structure and connectivity characteristics vary. However, this research argues that sites of similar role exhibit similar structural patterns, as the functionality of a site naturally induces a typical hyperlinked structure and typical connectivity patterns to and from the rest of the Web. Thus, the functionality of Web sites is refle ...

Keywords: link analysis, web IR, web graphs

5 Expanding the 'mobility' concept

Masao Kakihara, Carsten Sørensen

December 2001 **ACM SIGGROUP Bulletin**, Volume 22 Issue 3

Full text available: pdf(586.30 KB) Additional Information: full citation, abstract, references

During the last two decades of the twentieth century we have seen various transformations in our society as a whole. In particular, information and communication technologies (ICTs) have played a critical role in this transformation process. Because of their pervasiveness and our intensive use of them, ICTs have changed our ways of living in virtually all realms of our social lives. ICT is of course not the sole factor of this transformation; various "old" technologies have also played a signifi ...

6 The Web and distance learning: what is appropriate and what is not (report of the ITiCSE '97 working group on the web and distance learning)

Pamela B. Lawhead, Elizabeth Alpert, Constance G. Bland, Linda Carswell, Dawn Cizmar, Jean DeWitt, Mihaela Dumitru, Eva R. Fahraeus, Kirk Scott

June 1997 **The supplemental proceedings of the conference on Integrating technology into computer**

science education: working group reports and supplemental proceedings

Full text available: pdf(68.23 KB) Additional Information: full citation, references, citings, index terms

7 The Web and distance learning: what is appropriate and what is not: report of the ITiCSE '97 working group on the Web and distance learning

Pamela B. Lawhead, Elizabeth Alpert, Constance G. Bland, Linda Carswell, Dawn Cizmar, Jean DeWeitt, Mihaela Dumitru, Eva R. Fahraeus, Kirt Scott

October 1997 **ACM SIGCUE Outlook**, Volume 25 Issue 4

Full text available: pdf(1.26 MB) Additional Information: full citation, abstract, references, index terms

The World Wide Web is increasingly being used to provide opportunities for distance learning. This report explores the motivations for developing Web-based distance learning and examines a range of issues including ethics, pedagogy, planning, advantages, disadvantages, and appropriate and inappropriate uses. The analysis takes a learner-centric view, classing as appropriate those uses of the Web that further the traditional educational values of quality, outreach, and flexibility. Examples of in ...

8 Real-time interactive graphics in computer gaming

Scott S. Fisher, Glen Fraser, Amy Jo Kim

May 1998 **ACM SIGGRAPH Computer Graphics**, Volume 32 Issue 2

Full text available: pdf(1.56 MB) Additional Information: full citation, index terms

9 Ethics is the driver, Mosaic is the vehicle, and network instruction is the precious cargo

Marsha Woodbury, John Schmitz

November 1994 **Proceedings of the conference on Ethics in the computer age**

Full text available: pdf(264.23 KB) Additional Information: full citation, index terms

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  ```

- Capitalize proper nouns to search for specific people, places, or products.

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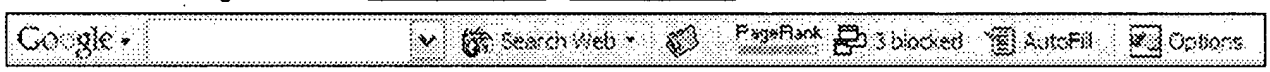
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ISEA - Inter-Society of Electronic Arts
... VENUS HOME PAGE by Lynn Hershman Leeson Based on the creation of a virtual "**Cyber-Character**", ... this "**Cyber-Community**" project seems highly relevant. ...
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  museum +art
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L2	68	cyber adj3 character$1	US-PGPUB; USPAT; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2005/04/27 15:27
L3	4	1 and 2	US-PGPUB; USPAT; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2005/04/27 15:25
L4	1	3 and @ad<="20000818"	US-PGPUB; USPAT; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2005/04/27 15:27
L5	63	cyber with communit$3	US-PGPUB; USPAT; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2005/04/27 15:29
L6	126	cyber with character$1	US-PGPUB; USPAT; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2005/04/27 15:29
L7	6	5 and 6	US-PGPUB; USPAT; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2005/04/27 15:27
L8	2	7 and @ad<="20000818"	US-PGPUB; USPAT; EPO; JPO; DERWENT; IBM_TDB	OR	ON	2005/04/27 15:30
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1. **Discovering cyber communities from the WWW**
Xiaohua Hu; Jianchoa Han; Cercone, N.;
Computer Software and Applications Conference, 2003. COMPSAC 2003. Proceeding: International
3-6 Nov. 2003 Page(s):590 - 594
AbstractPlus | Full Text: PDF(237 KB) **IEEE CNF**

2. **The reality of team-based knowledge sharing and creation in professional cyber**
Sheng-cheng Lin; Fu-ren Lin; Tzu-ping Huang; Ming-Cheng Yeh;
System Sciences, 2003. Proceedings of the 36th Annual Hawaii International Conferen
6-9 Jan. 2003 Page(s):10 pp.
AbstractPlus | Full Text: PDF(478 KB) **IEEE CNF**

3. **Play and learning in the digital future**
Nakamura, I.; Mori, H.;
Micro, IEEE
Volume 19, Issue 6, Nov.-Dec. 1999 Page(s):36 - 42
AbstractPlus | Full Text: PDF(440 KB) **IEEE JNL**

4. **Knowledge map creation and maintenance for virtual communities of practice**
Fu-ren Lin; Chih-ming Hsueh;
System Sciences, 2003. Proceedings of the 36th Annual Hawaii International Conferen
6-9 Jan. 2003 Page(s):10 pp.
AbstractPlus | Full Text: PDF(433 KB) **IEEE CNF**

5. **Identification of clusters in the Web graph based on link topology**
Xiaodi Huang; Wei Lai;
Database Engineering and Applications Symposium, 2003. Proceedings. Seventh Inter
16-18 July 2003 Page(s):123 - 128
AbstractPlus | Full Text: PDF(267 KB) **IEEE CNF**

6. **Developing and evaluating the social network analysis system for virtual teams i communities**
Fu-ren Lin; Chun-hung Chen;
System Sciences, 2004. Proceedings of the 37th Annual Hawaii International Conferen
5-8 Jan. 2004 Page(s):249 - 256
AbstractPlus | Full Text: PDF(245 KB) **IEEE CNF**

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Hyun Seung Yang; Hyun-jin Park; Yong-jin Cho;
Multimedia and Expo, 2000. ICME 2000. 2000 IEEE International Conference on
Volume 1, 30 July-2 Aug. 2000 Page(s):207 - 210 vol.1
AbstractPlus | Full Text: PDF(344 KB) **IEEE CNF**

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